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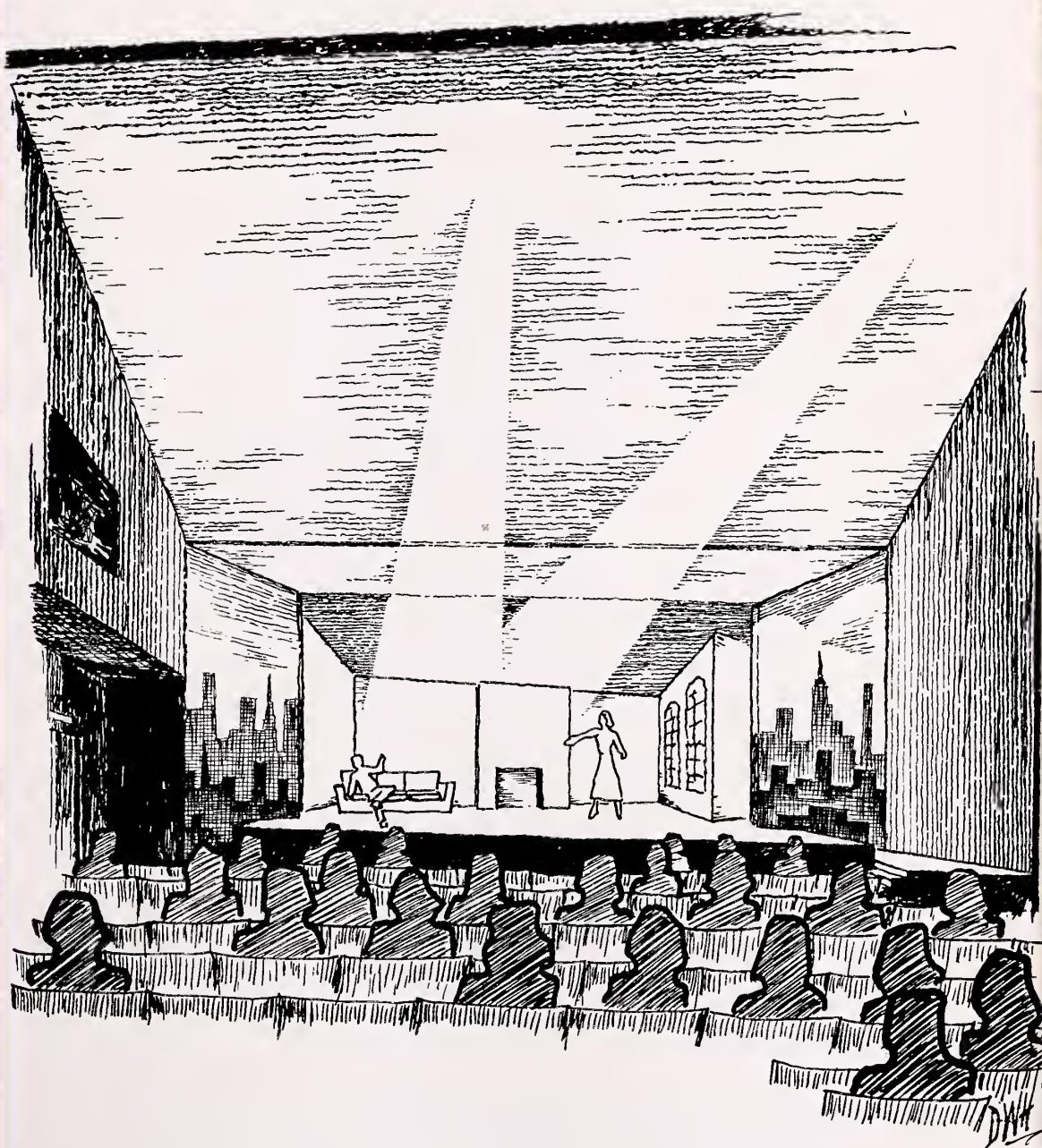
# BARNARD

Alumnae Magazine

THIS ISSUE:

THE ARTS

The New  
Minor Latham  
Drama Workshop



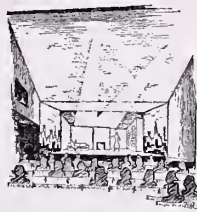
April  
1953





## People in This Issue:

**COVER:** From the office of Eleanor Pepper '24, architect and interior decorator who is serving as general coordinator of the Milbank renovation, comes this first drawing of the long-awaited Minor Latham Drama Workshop. (see pp. 3, 4 for floor plans)



**MARY-PAUL SEGARD RICE '37**, wife of Edwin Rice, consultant on recreation for state parks, and mother of two daughters grew up in an art colony (Leonora, N. J.) where "artists are the rule rather than the exception." Recently moved to Greenfield Acres, Lansing, Mich., Mrs. Rice was persuaded by a local interior decorator to take her paintings out of the attic and use them to decorate her ranch style house. (see p. 9)

**CECILE LUDLAM AMBLER '31**, sister of Elise Ludlam Bowles '22 and Elizabeth Ludlam '25, is the wife of Louis B. Ambler, Jr. landscape architect and city planner. Mother of four children, Heather, 15, Smedley, 13, Babette, 11, and Pamela, 7, she has lived in Auburn, Ala., Washington, D. C., Atlanta, Ga., Berkeley, Calif. and now Orinda, Calif. Gardening, stamp collecting and western leather carving are her "major hobbies." (see pp. 12, 13)

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Deadline for the June issue is May 25.

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# The Milbank Story

**B**Y MAY 15 of this year, every office, every piece of furniture and equipment down to the last paper clip, will be moved out of Milbank Hall. From the archives which have been accumulating since the 1890's, and the fragile pieces of scientific equipment in the labs, to the costumes in the Wigs and Cues Room and the pictures on the wall, a place must be found for proper storage of each item. Classes will end a week early—on May 8; examinations will be given in the gym and the Barnard cafeteria; the diploma ceremony must be held on the North Lawn.

But nobody finds the prospect of this tremendous job alarming because it is the necessary preliminary to something which every member of the Barnard family has anticipated for years—the renovation of Milbank Hall. Next fall, when the test tubes, books and typewriters are back in place, the interior of the building will be transformed into a bright, well-lit, safe and efficient structure which will be a pleasure to work in, and a pride to us all.

Nearly three years of careful study and planning on the part of various committees of the trustees, the faculty and the administration, beginning with the work of the trustee

and faculty committee on the future of the College, under the chairmanship of Martha Boynton Wheeler '28 and Professor Richard Youtz, of the psychology department, will culminate when the contractors move into Milbank this spring. The College's experience in raising capital funds had already indicated that present prospects for raising the five or six million dollars required to build an elaborate new academic building on the Riverside property were not hopeful, and that more realistic plans would have to be drawn to take care of Barnard's immediate needs for space and improved facilities.

The studies done by Professor Youtz' committee, which inquired into the present average size of classes and the scheduling of classroom space, indicated first, that Barnard had a greater number of large classrooms than were needed under our present system of teaching, and second, that by rescheduling classes more evenly throughout the day some classroom space could be released for urgently needed seminar rooms and offices.

In addition the electrical and plumbing equipment in Milbank Hall was rapidly reaching the point where patchwork repair would no

longer suffice. Mr. Frederic Rhineland King, a member of the board of trustees who has served for many years as architectural consultant to the College, reported that while the building was structurally sound, there was an immediate necessity for replacing electrical and plumbing facilities. He pointed out that since this replacement would involve tearing out walls and floors it would be most economical in the long run to do at the same time any other repairs or alterations which were needed.

The acquisition by the College of 119th Street, and of an anonymous gift of \$160,000 for the rehabilitation of Milbank Hall provided an impetus to the planning for the improvement of the physical plant. The faculty committee on new space, under the chairmanship of Professor Hugh W. Puckett, undertook an inquiry into the essential needs of each department. Taking into consideration the facts accumulated by Professor Youtz regarding the utilization of present space, this committee presented in the spring of 1952 a comprehensive plan for repairs and rehabilitation, with some recommendations for future new building. This report, submitted by Professor Basil Rauch and revised



by the committee on new space, was approved in principle by the board of trustees in April of 1952, on recommendation from the trustee committee on development.

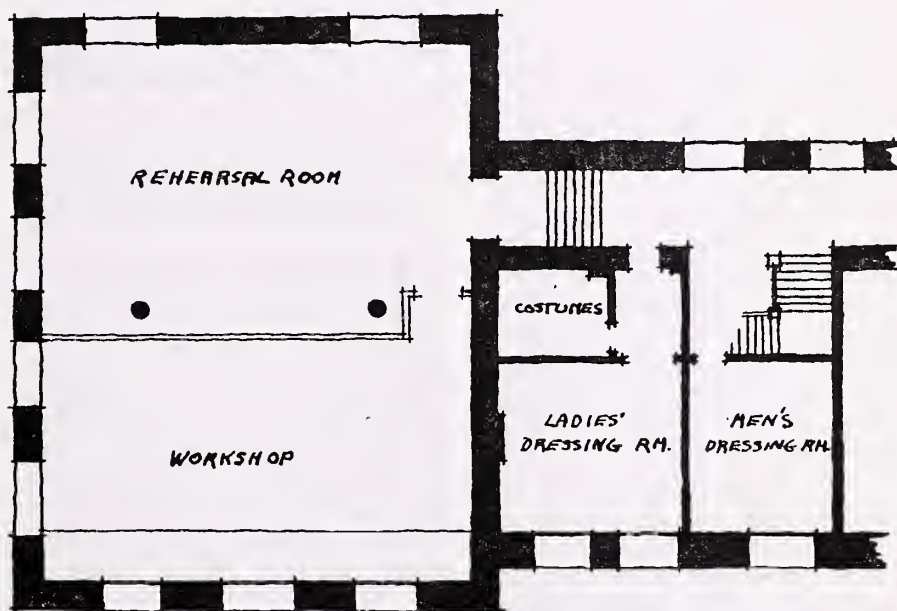
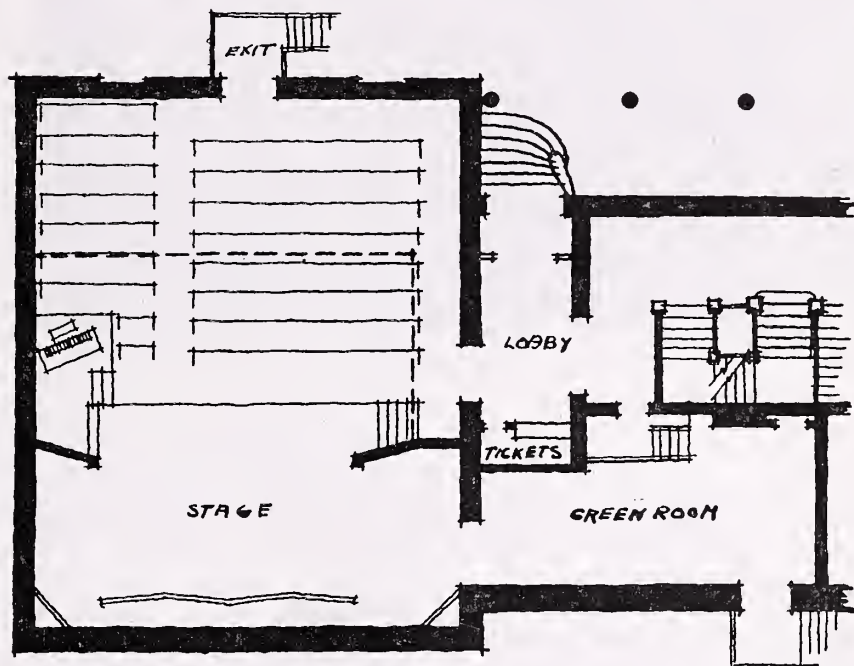
Wyeth & King, the architectural firm of which Mr. King is a partner, was retained for the work of translating the faculty recommendations into actual blueprint plans. A survey of the required mechanical and electrical work by a firm of engineers, indicated that the total cost of required replacement of utilities would be about \$500,000, and it is estimated that the cost of the entire renovation project will be at least double that amount.

The board of trustees had emphasized, in approving the rehabilitation plans, that every effort should be made to raise the necessary funds, placing special emphasis on foundation and special gifts appeals. To date, approximately \$240,000 has been received for the Milbank project, and a number of special appeals are pending. In addition, the reunion classes are working this year to raise funds for special projects in the rehabilitation.

Eleanor Pepper '24, an architect and interior decorator, has been retained by the College to act as general coordinator of the project, and to see that the work of the architect and contractor is correlated with the recommendations and needs of the faculty. Eventually, she will also work with a committee on the redecoration of Milbank Hall which represents the trustees, the faculty, the buildings and grounds staff, and the Barnard College Club of New York, whose members have given \$10,000 for the redecoration of the main entrance to Milbank. When the architectural plans are complete, this committee will work out color schemes and decorating plans for the building.

According to Miss Pepper, the plans are now completed except for the first floor administrative offices. The most difficult and complicated portion of the work is in the renovation of the laboratories for chemistry, zoology, botany and physics. Detailed plans for these sections of the building have been completed and approved by each of the departments concerned. The plans were sent out for bids on March 1, so that work may be started in some

# Floor Plans for the Minor Latham Drama Workshop



Above: The orchestra level. The new stage will be on the Broadway side of the building. The broken line indicates the location of the balcony. The total seating capacity will be about 200.

Below: The basement level of the Drama Workshop. The Rehearsal Room may also be used for experimental productions "in the round."



Martha Boynton Wheeler '28

portions of the building during the Easter vacation.

The moving schedules are being planned with the cooperation of the faculty and staff, so that the contractor will be able to start work in many parts of the building in April. The entire building will be turned over to him about May 15th.

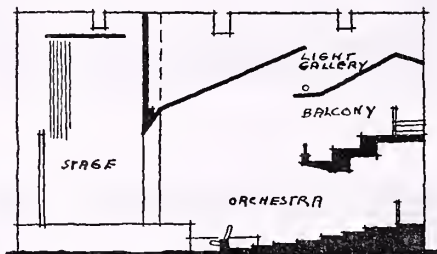
The plans for the first floor call for replanning of the entire space because of the transfer of administrative offices to this building. Provision will also be made for a central records office, with access to a centralized mailing service room. The offices of the deans and the class advisers will be placed together as a unit, to provide more efficient working conditions. A new vestibule and entrance doors will be provided and all stairways enclosed to conform to the building code and fire regulations. New plumbing lines will be installed throughout the building, and the washrooms will be redesigned and equipped with new fixtures. A new heating and ventilating system, electrical wiring, and lighting system are planned.

A new elevator to be used for both passengers and freight will be installed on the east side of the main stairway, while the removal of the old elevator will provide storage space on each floor. The old theater in the Brinckerhoff wing and the space beneath it will be completely remodeled to provide a small but complete Drama Workshop.

On the upper floors, laboratory, office and classroom space will be replanned for all of the science departments. A new cold room and

incubator room for the botany department, new equipment for the chemistry laboratories, and cubicles for the psychology department are planned. For the fine arts department, Room 204 will be equipped with proper facilities for darkening and ventilating the room so that it can be used for audio-visual work. Storage space throughout the entire building will be greatly increased by the removal of the service stairs. A number of the larger classrooms will be divided to provide faculty offices and seminar rooms.

The centralization of all administrative offices on the first floor of Milbank Hall is planned. Whether this move can be accomplished this year depends on whether funds are available for certain necessary changes to be made in Barnard Hall. The plans for the first floor of Milbank, however, have been drawn with this eventual change in mind so that no further alterations in Milbank will be necessary to provide for these offices when the move is made.



Cross section of the reconstructed theater, showing the relative location of the stage, balcony and light gallery and graduated seating levels

**T**HE Minor Latham Drama Workshop, to be named in honor of "the first lady of the Barnard theater," providing thoroughly modern and efficient facilities both for classroom instruction in the drama, and for the production of plays, will be one of the main features of the projected renovation of Milbank Hall. A complete modernization of the old theater in the Brinckerhoff wing is in the works.

By completely reversing the internal structure of the theater, and building a new stage on the Broadway side of the building, space will be made available for backstage and wings. The new seating arrangement will afford good vision from all parts of the orchestra and new balcony,

while modern acoustical treatment will cut off the distraction of street noises. Backstage and lighting equipment will combine efficiency and economy with ease of operation. A scenery trap through which scenery can be lifted to the stage from the basement workroom will be provided, as well as disappearing footlights and modern lighting controls. The new lobby will include a booth for the sale of tickets.

Plans for remodeling the basement area beneath the theater call for dressing rooms for both men and women, a costume room, a rehearsal room equipped to serve as an experimental theater, and a roomy workshop for the production of scenery. Replacement of the old electric wiring, and construction of new emergency exits will greatly increase the safety of the structure, while modern decor will make the Drama Workshop as attractive as it is efficient. The accompanying sketches indicate details of the plans.

A special appeal to raise funds for the Drama Workshop will be undertaken this spring among alumnae and friends of Barnard who are particularly interested in the theater. Several thousand dollars in gifts have already been received toward the estimated \$150,000 cost of the project.

Martha Boynton Wheeler '28, a member of the Barnard College Board of Trustees since 1949, and a former director of the Associate Alumnae, will serve as chairman of the appeal for the Minor Latham Drama Workshop Fund.

In accepting this chairmanship, Mrs. Wheeler pointed out that the new Drama Workshop will represent the culmination of years of hope and planning. "Because of the rich resources of New York City in the field of the theater, and because of Miss Latham's inspired teaching, interest in the drama has been particularly lively among Barnard students," Mrs. Wheeler stated. "It is most appropriate that the new Drama Workshop, which will provide facilities worthy of the outstanding work done at Barnard in this field, should be named in honor of this distinguished woman who contributed so much to the development of Barnard's courses in the drama and of extra-curricular play production."



Mrs. Wheeler is the wife of Dr. Maynard C. Wheeler, Clinical Professor of Ophthalmology at Columbia University, and the mother of a teen-age son and daughter. She served as chairman of the joint Trustee-Faculty Committee on the Future of the College and is at present a member of the Executive Committee and the Committee on Development, and chairman of the Nominating Committee of the Board of Trustees. As an undergraduate, Mrs. Wheeler was President of Wigs and Cues, and chairman of her class' Junior Show.

Gertrude Rosenstein '48, has been added to the staff in the Barnard Fund Office to assist Florence Mackie Brecht '39, director of the Fund, with this appeal.

## A Talk



Dr. Latham in the 1925 Mortarboard dedicated to "her personality and enthusiasm"

IN THE tranquil setting of her Claremont Avenue apartment, remote from the hustle and bustle of Brinckerhoff Theatre in Milbank, her real "home" for over twenty-five years, Dr. Minor Latham seemed for a fleeting instant like a "displaced" person. The impression was misleading. For once the talk began, one knew that nothing had changed. Though the background was new, it was the same Miss Latham of the broad, encouraging grin, the quickly alternating look (now severe, now amused), the positive language spoken in a beautifully articulated Southern accent—the ever dynamic Miss Latham who,



Dr. Latham and "that little ol' thing"

## with Dr. Latham

in the best tradition of her favored Elizabethan, had sought to "teach us all to have aspiring minds." Something of the highly charged atmosphere of that laboratory of ideas which was her classroom in Playwriting came to displace the room's tranquility as she renewed her memories of what may soon come to be known as "the Brinckerhoff legends."

News of the rehabilitation of the old theatre and the presence of "one of her girls" encouraged reminiscence. Miss Latham had no trouble remembering that "gifted" class of '42. "You had so many winners!" she recalled, as we went over the names together. Alas, her happy predictions had not all come true—at least so far, none of us had written that great American play. Yet from this particular quarter there were no regrets. Known as "those impractical English Comp. Majors," we had been the despair of the Occupation Bureau—and quite impossible to reform. Having once tasted the excitement of working *creatively*, nothing seemed duller to the devotee of Miss Latham's course than mere practicality. Life at college was crammed full of systematized knowledge which was handed out (as systematized knowledge

by *NONA BALAKIAN '42*

must be) with a certain indifference as to what it might mean to us individually. Playwriting, as Miss Latham taught it, on the other hand, was knowledge in which one could participate directly and immediately put to use. Self-expression led to self-knowledge and a confidence in ourselves as individuals that no "practical" course in psychology could teach. And though we burned the midnight oil in search of that elusive poignant moment that would ring up the curtain on Act III, there were no gayer Majors on campus.

"Some of the improvising you children did was *so good* on that little ol' thing [Miss Latham's affectionate term for the Brinckerhoff Theatre], do you remember?" Indeed, from this vantage point, most of it was positively brilliant!

The gaiety, the excitement of the course, derived from the "Workshop" method of teaching which Miss Latham had been the first to practice in its literal sense. She had inaugurated the Drama Workshop soon after she had come to Barnard in 1914, a graduate of Mississippi State Teachers College for Women with an M.A. from Columbia University.

Our assignments would consist of working out human problems in dramatic terms and giving these scenes or complete little plays impromptu productions in class — directly on the stage. "When it was bad, nobody had to tell you. You *knew*, as you watched and listened, that it hadn't come off." Miss Latham's words brought back all too vividly those moments of embarrassment—the deadly silence when you thought you had been funny, the merciless giggles when you imagined you were so tragic! We might try to blame our failures on poor acting and more often on the limitations of the little stage—but only temporarily.

Today, we mused, the standard "excuses" could no longer hold. Barnard's drama courses have expanded to include Theatre Reading, Play Production and Play Directing. It was only incidentally and experimentally that we picked up these aspects of stagecraft in our day—with no small amount of strain on our ingenuity.

Delighted that the theatre in preparation would be named "The Minor Latham Drama Workshop," Miss Latham recited a list of its attractive advantages:

### Imagination used to the hilt

"There will be a new and much larger stage, new stagelights, dressing-rooms, all kinds of props, and a sound-proof auditorium — all very streamlined and efficient." For a brief moment she seemed worried: "One thing, though, I hope it won't have too many *gadgets*," she said. Then quickly smiling: "We had such fun fighting that little ol' thing—we'd all have to use our imagination to the hilt. And when we had put on a good Wigs & Cues production, we'd all feel so proud in doing so much with so little. We had so few props, you remember, I once had to go and steal the fire tongs from all the faculty rooms . . . ! I'd warned Miss Gildersleeve I would break all the rules! Another time we nearly had a disaster—a professional trumpeter we had hired, an enormous man, nearly backed out during the performance of Marlowe's *Edward II* when he saw the narrow, frail stairway he had to climb to get on the stage! But what a marvelous pro-

# New Business Manager



Forrest Abbott, controller

**A**PPPOINTMENT of Forrest L. Abbott as controller and business manager at Barnard College was announced by President McIntosh. Mr. Abbott, who has been purchasing agent and superintendent of operations at Teachers College, Columbia University, since 1948, joined the Barnard staff on March 1.

In this newly-created post at Barnard, Mr. Abbott will coordinate the

business management of the College. This will include the residence halls operation and management, the food service, the bursar's office, purchasing and office service and buildings and grounds.

Mr. Abbott joined the Teachers College staff as purchasing agent in 1946. Previously he had been head of the commercial department and bursar at Montclair (N. J.) High School for eleven years.

He has been an instructor in accounting, building operation, and purchasing for colleges and universities, at Harvard University, Teachers College, Montclair State Teachers College, and the Montclair Adult Education Center.

Mr. Abbott is first vice-president of the National Association of Educational Buyers. He is a member of the editorial board of the College and University Business Magazine.

The 45-year-old business manager received a bachelor of science degree from Southwest Missouri State College, and master of arts and doctor of education degrees from Teachers College.

duction that turned out to be, with Leora Dana '46 and Jennifer Howard Goldwyn '47 (Sidney Howard's daughter) heading a fine cast!"

There were other hardships: our despair at the limited lighting (how could we ever create atmosphere!), at the awful Broadway noises that drowned out our best lines. Worst of all was the absence of a backstage, which meant that one had to get off the platform to get from one side of the stage to the other! All the same, whether it was an impeccably produced Wigs & Cues presentation of *The Duchess of Malfi*, *Pride and Prejudice* or Gilbert and Sullivan, or an impromptu staging of a new work by a young Chekhov or a budding O'Neill, the result was always "good theatre," and one forgot the fatigue in the midst of the fun and the challenge.

Even now that she lives nearly six months of the year in her Westport home, *Merryweather*, fishing and gardening strenuously, Miss Latham remembers all the hard work with relish. She remembers proudly those

who made the grade—actresses like Aline MacMahon '20, Helen Gahan '24, Leora Dana '46; playwright Gertrude Tonkonogy '29, of *Three Cornered Moon*; TV writer Ellen Violett '46 and costume designer, Anna Hill Johnstone '34, to name a few. For those who had the talent but didn't put it to use, she finds kind excuses. My suggestion that for some of us the course had proved of intangible value—had helped me, for instance, indirectly in dealing with literary ideas and aesthetic problems—brought a familiar look to her face. It was exactly the look she would give you in class when you arrived at an important idea *independently*: it was the secret of her success as a teacher that she would make you feel the thought you uttered was all your own.

"I hope there won't be too many gadgets," she said once more as she got up to wish me a warm farewell. This time, I thought, there was a tinge of regret in her voice for those pioneering days at Brinckerhoff.



# Your Golden Age of Opera



Rolf Gerard's setting for the third act of *Carmen*

by MARY OPDYCKE PELTZ '20 editor of OPERA NEWS

THERE will never be another Flagstad—or Caruso—or Jean de Reszke—or Patti. The golden age of opera is a thing of the past.

But your mother got along without Jean? And your grandfather was too young for Patti? What is this golden age, anyway? Any age that is bygone, perhaps?

Talking to wistful friends and "genarians" from "sexa" to "nono," we are forced to a conclusion: the golden age of opera is the golden age of youth. It may have been in the first palpitating months of opera-going, when the bloom of bewilderment lay like dew on everything back of the footlights. It may have been dated by the first romance, when we could tighten our fingers on a hand beside us as we vibrated to *Tristan* or *Traviata*. Or it may merely have been the time that is dim and mellow with distance.

But discounting the tricks of memory and the vagaries of human perspective and chiaroscuro, we must face the facts. Opera is different today. Flagstad was different from Caruso—or should we say from Lilli Lehmann. Caruso was different from Jean. And Jean, according to

history, was quite different from the legendary Mario. Assuming that the patina of time is golden and that distance across the years as across the miles invariably lends enchantment, we may do well to analyze how standards have changed—and why.

Emma Eames used to say that any violinist who played in public with the technique of the average top flight singer of today would be hissed off the stage. Young singers retort, when they hear what recordings are left from the first years of the century, that they wouldn't want to sound that way, even if they could.

What exactly is the difference? First, the singers of our grandparents' day were less specialized than those we hear. They trained over a longer period and were never required to sing against a hundred instruments, playing *fortissimo*. All of them were exposed to the technical exercises we now demand only of coloratura sopranos, and for long periods of study. Unhurried by plane travel, untempted by radio, untaxed by Uncle Sam, they sang melodies based on the diatonic scale against tinkling, guitaral accompaniment.

Their tone imitated an instrument. A good soprano was usually compared to a flute. If she was very good her tone was indistinguishable from the flute that often accompanied her in cadenzas.

The worst that the critics could say of Nellie Melba or Emma Eames was that the voice was cold. Working without strain for five years of training, never wearing herself out with publicity stunts or forcing herself into a split second schedule, the *diva* soon established so solid a basis to her career that she was able to continue it, unimpaired into her sixth decade. The Patti and Lehmann records of their maturity show no tonal wear, no impairment of texture. Since the public was not interested in visual standards, the singer could forget her diet and her wrinkles. Her loyal audience would like her better and better as the years went by. And she probably sang better, anyhow.

When we hear these legendary voices, what do they sound like? They are round, clear, somewhat covered in quality. They have enormous extension and range. Contraltos like Schumann-Heink and basses like Plancon could trill in the man-

ner of a soprano. They used certain tricks like the slide and the slur—but never to conceal or approximate pitch. They seemed to be under complete control, even in moments of emotional abandon. They all coped easily with trills and turns and shakes which only a handful of our sopranos could manage today.

Many of today's singers have beautiful voices whose timbres, especially if they are very young, can charm the ear. But their very ideal of singing is completely different. Their greatest ambition seems to be sounding as if they had never had a lesson. They seem to wish to suggest a highly talented untrained voice, whose sole disciplines had been those of size and musicality.

The singer of the past performed one dazzling feat after another and provoked admiration at achieving the impossible. The singer of the present tries to make everything sound easy, human, credible.

The singer of other days endured cruel discipline but she also enjoyed unparalleled freedom. She could order her conductor about, bulldoze her accompanist, embellish her music to show off her bag of tricks, sing where and when and what she chose. She could earn a large fortune and look forward to a comfortable old age—unless she squandered both on too many worthless tenors.

### Lessons Expensive, Scholarships Rare

Today the rewards come quickly and go with equal speed. The young singer gets a nightclub contract after a year's lessons. Next season there may be a radio show, or at least a church engagement. There had better be. Lessons are expensive. They must comprise acting, dancing, languages, coaching—in addition to vocal study. Scholarships including maintenance are scarce and generous patrons even scarcer.

Once the professional career has started, it is carried on at lightning speed. Youth is all important, so as many rosebuds as possible must be gathered in the minimum of time. Thanks to modern business methods and modern travel, the young singer can sometimes manage five engagements a week. Among them must be tucked exhausting photograph sessions, interviews, appearances at

## Faculty Plans for Milbank Exodus Delicate Equipment Must be Moved

by INEZ NELBACH '47

PLANS for the rehabilitation of Milbank Hall and the building of the Minor Latham Dramatic Workshop may not yet be put into actual construction, but all sorts of faculty plans for the Great Exodus most certainly are. Since all basement rooms in Milbank Hall must be vacated by April 15th, there will be dozens of D.P.'s relocated in other offices all over the campus. Professor Helen Downes '14 of the chemistry department and Professor Henry Boorse of the physics department have several pieces of delicate equipment which must all be moved by hand—their hand, no doubt. Professor Donald Ritchie of the botany department must gather and crate the contents of eight botany laboratories, with some specimens dating as far back as 1888! The entire Spanish department will be ejected from its cozy basement quarters on April 15th, and Professor Amelia del Rio is having volatile nightmares at the thought of moving out all those paintings, books, and dramatic costumes and equipment. Professor Gladys Reichard of the anthropol-

ogy department has not only all her books and exhibits to move—she must also take care of her priceless collection of Navajo recordings. These records have already caused her considerable anxiety this year; the humidity of last summer caused the labels to peel off, whereupon Miss Reichard, the only person in the vicinity who speaks and understands Navajo thoroughly, had to play all the records to find out what was on each one and then make out a new set of labels—a job which occupied at least sixty hours' worth of listening!

Of all the schemes that are afoot for the packing-and-carrying involved in the Great Exodus, the most ingenious and eminently workable one so far is that of Mr. S. Palmer Bovie of the English department. He is having his 80 students all report for conferences at the same time, whereupon each will pick up her quota of five books and carry them to Mr. Bovie's storage cache. Result—one office emptied in sixty seconds flat! . . .

flower-shows, restaurant openings and the like.

Perhaps today we should call it the golden youth of opera for it is over quickly. At forty the singer is exhausted, ready for charity concerts or the kindly crutches of the mechanical age: the amplifier, the spliced tape or the retouched film.

And yet there is another and happier side to the picture. From the visual angle opera today enjoys a verisimilitude, a dramatic sincerity that were unknown before. Taking the place of the widespread network of professional companies that has always pervaded Germany and Italy, opera workshops are springing up through the colleges and conservatories of the United States. Chamber opera is the order of the day, appropriate for fledgling voices, unsophisticated, unconventional actors and fresh voices.

Subject matter of the new repertoire is taken from everyday life. We

find such titles as *The Telephone*, *If Men Played Cards as Women Do*, and *White Wings*. Gone are the classic myths, the pre-historic heroes, and with them the semaphore gestures, the tantrums of the spoiled prima donna, the men rehearsing in silk hats and the women in white kid gloves.

This winter the curtain rose on several hundred opera stages in the United States. In New York it rose at the Metropolitan Opera House over a hundred and fifty times. For millions of radio listeners the historic cloth may be invisible but the sounds are clear and your seats comfortable. Your golden age of opera is waiting for you. Whether you harken back to the past with nostalgia or face the future with curiosity and hope will depend on your temperament. We can assure you some gold can be found in every experience in the opera world. But the bulk of the precious metal will be in you.





Mary Rice at work in her Lansing, Mich. home

# Art is My Hobby

by MARY-PAUL SEGARD RICE '37

**T**HE most exacting and at the same time the dulllest job I ever held led me to take up oil painting. I remember leaving the facts and figures of an insurance company one nasty winter evening, peering into an art store window and wishing for the hundredth time that I could paint. I went in to get out of the rain. I came out of that little store late for my bus but loaded with paraphernalia. I knew only one thing. I was going to get as far away from routine as possible.

I did and I still am!

During that first year painting was a release from commuting, city streets, and worst of all, statistics. Since then it has provided a steady side interest when the Rice girls were in bed at night. During the war it was a best friend, and now with those Rice girls in school all day, paints and brushes are really doing a good job of playing havoc with routine. (After all, you can't stay in and iron if the sun is just right on a red barn and a field of wheat!)

Probably one of the greatest re-

wards of painting is the insistence of the art that one really take a look at the world. Then a deeper realization of form and color takes place. Trees become forms that cut patterns, half lose their identity to green and throw shadows of any color in accordance to the whims of the weather. The city changes from stone to blocks of color, an orange is no longer completely orange, and there is the wonder of discovering that a neighbor's face is certainly shaded in burnt sienna. Many people never find this realm of color until they attempt to translate in paint.

On the practical side is the fact that art as a hobby often does end in a paying job. I recall some of the other students in my first art class. One who tended to do only extremely accurate realistic work has since done drawings of rare and extinct birds for ornithologists. Another of the more precise beginners is doing well marketing her botanical drawings. A third is in advertising and another is starting graduate work in art education with the goal of teaching in public schools.

The rest, I know, are still just having a wonderful time.

The effect of the hobby of painting on the family seems to be cohesive. Everyone is fascinated in a painting in progress even if the particular piece of work is terrible. Sooner or later someone else wants to try and Christmas lists eventually include beginners' paint sets and easels, large and small. (When this happens it is wise, indeed, to purchase turpentine by the gallon!)

A background in art lends itself to many children's activities like arts and crafts, Cub and Brownie Scouting. What artist can refuse to drop everything to answer a blackboard summons to help draw a pig, "a real pig, mother."

Children seem to start out life with art as a hobby. I often wonder when and why so many leave it. Upon reaching maturity why is it a person will say, "I wish I could paint, but I couldn't even draw a straight line!" These same persons undoubtedly spent many glorious hours in crayons and paints at the age of eight and now are reaching for an unnecessary precision before they'd resume their fun.

There are disadvantages in the household where art is a hobby. The odor of turpentine has a tendency to take over but this is minor. I'll list some of the jobs I've been expected to do expertly simply because I paint. Interior decoration, poster work for P.T.A., women's clubs, and church affairs. Printing for a friend who wanted to send out important announcements. Last minute greeting cards. Decorating for the club dance as well as the invitations. Flower arrangements for someone else's party (and the arrangements had better be good!)

## All Talents Expected of Artist

Believe me, if you are about to indulge in the joys of painting all these talents do not keep pace with your progress in pigment. I wish they did for somehow people expect it and it's a shame to disappoint them. There is of course some relation between painting and a few of these requests but I am frequently impressed with the distance of the kinship. You can at least console yourself with the thought that at least everyone *thinks* you can do everything.





The Newark Museum was one of the first to collect contemporary American art

# A Contemporary Museum

by KATHERINE COFFEY '22

*Director, the Newark Museum*

A LAYMAN'S view of a museum takes in only the galleries and lecture hall. Few people realize the tremendous activity that goes on behind the scenes of a modern museum. I knew very little about museums the day I journeyed to Newark, New Jersey, at Miss Katharine Doty's '04 suggestion, to inquire about a position on the staff of the museum there. I was accepted for the position of general assistant, but made a mental reservation to stay only until something more exciting than museum work turned up. That was more than twenty years ago. I have never found anything as stimulating and as satisfying as working in a museum. All those engaged in museum work will agree with me; those outside may feel like the gentleman who, having reached the retirement age of 70, felt that he was ready for a museum job—possibly as curator, for he “loved antiques.” The gentleman was quite mistaken. A museum is no place for retirement; a modern museum demands of its personnel physical stamina as well as intellectual qualities and some

knowledge of museum methods and techniques.

The Newark Museum was founded in 1909 by John Cotton Dana. Since Newark is less than one hour away from New York's great museums which house some of the finest collections in the world, its museum developed not in competition with or in imitation of those great museums, but as a general community museum of art, science and industry, with an educational program designed to reach all ages; to meet the needs of the people of different backgrounds and of varying educational opportunities. Mr. Dana preached the gospel of usefulness and of service. A museum like this dedicated to the education of the people is, in effect, a collection of objects so selected, so grouped, so displayed and so labeled, that people are first attracted, then interested in learning about the things they see here. Our objective is to make them more aware of the world they live in, and of man's accomplishment in the fields of art, science, and industry not only of past ages, but of today, for this is a contemporary museum.

We feel that much can be done toward this end by the use of simple things—objects of nature and of daily life, as well as with the rare, the costly, and the most beautiful objects. The museum can help people only if they use it and they will use it only if they know about it and if its collections are interpreted in language they will understand.

When I joined the staff in the early 1920's, the Museum was about to expand into a building of its own, the gift of the late Louis Bamberger, Newark's great merchant, who also endowed The Institute for Advanced Study at Princeton University. I learned museum work in the best possible way—by doing anything and everything that was required in the daily operation of the institution. It was undoubtedly this long training in the ways of making a museum useful and vital, that led the Trustees to appoint me Director in November 1949. For I saw the museum grow from a staff of three, housed on one floor of Newark's Public Library, to a staff of nearly one hundred, (including professional, clerical, maintenance and attendants staff), now



occupying two large buildings where-in takes place a program which includes research and publication of its collections; exhibitions in all three fields of art, science and industry; workshops and other educational activities for both the child and the adult.

The tools of the museum are, so to speak, its collections and the Newark Museum is well equipped in this respect. Aside from material in the field of the natural and physical sciences, its general collections cover Oriental Art, Primitive Art, Americana, Decorative Arts, Coins, etc. Outstanding among its collections are the Eugene Schaefer Collection of Classical Antiquities which includes one of the three finest collections of ancient glass in this country—the other two being at the Metropolitan and Toledo Art Museum; the Tibetan Collection of religious objects and daily life. The recently published catalogues of this collection are an example of the scholarly work carried on by the Museum's Curators. Newark was one of the pioneers in purchasing the work of the living

artist so its collection of contemporary American paintings is also well known.

In addition to these permanent collections, over 10,000 objects have been placed in the Lending Collection from which teachers and individuals may borrow items with as much ease as they borrow books from the Public Library. Workshops in art for adults offer opportunity to do creative work, bringing to the people an understanding and appreciation of what they see in a museum. Through the Natural Science programs and workshops they learn about birds, about geology, astronomy, how to identify minerals, etc.

School classes come daily with their teachers to be guided through exhibition: or to handle museum material supplementing their classroom study. The Junior Museum is set up with exhibitions and workshops for the children who come as individuals. On paying ten cents for Life Membership in the Junior Museum, they may take part in after-school and Saturday morning activities in nature study, art and the crafts. All these

activities are based on museum exhibitions and collections.

Our experience has proved that a museum of service and of action like Newark can add zest to the daily life of the people of its community. As a 13 year old member of the Junior Museum put it:

*"This year I'm going to boarding school in Pennsylvania, and therefore will not be able to attend Junior Museum or be on the Council. But I did have one idea for Drums\* that you could maybe turn into a cover. That is to have little children picking some kind of wonderful fruit and storing it in their baskets. This would represent the museum and the fruitful advantages that it gives the children to have, to nourish their minds for the future.*

*I wish to thank the Museum for all the things it has given me."*

*Yours truly,  
Allen*

\* *Drums—the children's own publication on activities and programs of Junior Museum*



Members of the Saturday Morning Club for seven and eight-year-olds paint Indian masks



**T**O RELATE the trials and triumphs of my life's work is indeed a delightful assignment. The very fact that I have been asked to do this is to me, and should be to those who graduated about when I did, a major victory. It indicates that "Homemaking" is at last considered a worthwhile profession for the college graduate. In the 30's, when I undertook it, one had to dare the world at large in your right to "waste your education" for the joy of rearing your children.

That mental struggle, coupled with the ever-changing attitude toward the needs and rights of children, is responsible for the growing belief that Homemaking is a profession. True, the census taker still smiles with good-natured tolerance but he does not hesitate to make the entry. Someone else has consulted Webster to digest the definition of a profession. Thoughtfully done, the digest comes out as a vocation requiring knowledge of some department of learning or science, or in which such knowledge is used in the practice of an art. Who can deny that to do a reasonably acceptable job of homemaking one must have and use knowledge of not only one but many departments of learning? And that includes the "learned professions," like theology, law and medicine.



A bath for Winkie

Few, if any other profession, require so much. In almost one breath, one must supervise the treatment of a wound for a too venturesome six year old, explain the laws of supply and demand to a budding business man, age 13, devise an artistic yet conforming and date-snaring hairdo for an adolescent daughter and discuss "space" with a thoughtful 11 year old. Then there are startling questions. Such a one I recently got as I tucked in six year old Pam "Do angels have bones?"

Homemaking is no longer a nicely-settled occupation with a systematic routine and a Family Place. In 16 years we have been sheltered by 12 very different roofs, lived in six widely scattered cities and adjusted to three sectionalisms—all inside the United States. I would have long since tired of saying so often four children, three dogs and two cats, if it had been for the funny variation in the reaction it provokes over the years—from pity to awe to envy. It seems to me that the someone-ought-to-tell-the-poor-girl look has slowly been replaced by the eager question, "How do you do it?" My standard retort is the flippant, "Takes the same 24 hours."

### "Love and Security"

A good mother so regulates her activities that she is available to her children at those hours they are most likely to want her help or her ear. To me this is the practical expression of what the psychologists call "love and security" and place first on their list of musts.

Science student that I am, I had to prove by experiment that the hub of the wheel must be at the center, that Mother's physical presence in the home is the secret of success in rearing children that are sound in body, mind and spirit. I have coined no name for that rapport which exists between the mother and her growing child. There may be none for the relationship that assures better results from the physical service of however imperfect a mother than from the finest available substitute. I only know that the ten months I worked in a war plant were the only ones in 14 years that my children suffered repeated illness and insecurity.



The Ambler's hill

ity. This despite better care demonstrative affection than I had the strength to give them myself.

Those who have no children seem to think that parents blessed with children are blessed with so many willing slaves. That day is gone ever existed. Nevertheless, we do attract a certain amount of help for our young. How often I have fully noted that the youngest least able is always the most willing. All too frequently I succumb to it-is-easier-to-do-it-myself theory. In the whole, our four carry a load commensurate with their ages, abilities and free time. They receive salary in place of an allowance. Their salary is theirs to do with as they will, since such items as club dues are doled out as needed.

Our guests enjoy the numerous charts taped to the kitchen wall, products of spurts of organizational effort on the part of the young to clarify whose duty it is to do what? and when? No system lasts its newness for long, but the results in more mature acceptance



Everyone helped



# co Suburb

by CECILE LUDLAM AMBLER '31



at Orinda, Calif.

onsibility. One child tried a sit-  
n strike some years ago only to  
that he who does not work does  
eat. Since then we look upon  
ily life as similar to government  
ice where strikes cannot occur.

he three Dalmatians and two  
cats that follow my every foot-  
share my afternoon rest and  
erally complicate life, are proof  
ur belief in pets as loyal friends  
competent teachers of fair play  
the facts of life. But they are an  
ed burden and, as such, their  
falls to the children whenever  
ible. Heather and Smedley feed,  
e and exercise the dogs since  
is full owner of one of them.  
ette and Pamela each have a cat  
eed. Guppies, field mice and tad-  
s have been house guests for  
ing periods of time.

Orinda is a suburb of San Fran-  
co. It is such a paradise of warm  
and glorious mountain scenery  
menfolk are willing, even anx-  
to endure the 16 mile drive  
ween it and their fog-bound  
es.



play terrace

The one floor ranch style homes perch on ledges bulldozed out of the steep slopes that rise above a long narrow valley and are reached by winding tortuous roads designed to discourage through traffic and speed demons. Ponderous yellow buses miraculously negotiate these hills to collect and return the children from school but, unless mother is both a hermit and a magician she must have something that moves on wheels to provide food, clothing, medical care and social contacts for herself and the family.

School lunches are a hateful and hated problem. When Heather developed a strong aversion to peanut butter and Smed wanted his with twice as much jam as Babette could manage, I gave up and let each make his own lunch. The acquisition of a freezer simplified and streamlined the process. Weekends find the kitchen a beehive of advance preparation with great stacks of sandwiches and snacks being stored away. Cookies, cakes, individual pies, salads, all are packed in individual servings so that on school mornings each child grabs and runs.

## Bus Dispatcher, Short Order Cook

On school days mother becomes a bus dispatcher as well as a short order cook. Only habit sees me through letting animals in and out, putting on coffee and waking the right people after the alarm sounds off at 6:15 a.m. Heather leaves for High School at 7:15 a.m., her Dad soon after. By 8:30 a.m. the next two must be off. By noon Pam has been converted from grubby urchin to beribboned school girl on afternoon half-session. We think half session plays havoc with our days but shudder at the problems of our neighboring town with triple sessions. By 3:15 p.m. the return schedule begins, each new arrival full of triumphs or in need of consolation.

Working with my own family and with their playmates or in such groups as Scouting has taught me that it is busy-ness that young people crave. Hence the home that is always experimenting with crafts, foods, dressmaking or construction, the home that shares adventures be they only in collections, books or

music, will contain children who seldom feel the need for further excitement in destructive mischief, incessant noise such as radio or frequent trips to the movies.

'Tis a mighty chore to observe, pigeon-hole and call up when needed all the factors influencing the lives of six people. Such concern could lead to "Smotherhood" but it need not. Just as long as mother can be depended upon to be there, alert to every situation, ready to assist, defend or console, the child is safe to venture into the world of the adult. And each venture will be more extensive, more successful and without loss of security. Mother's hand is ready to steady the toddler, her backing gives strength to the timid child, her explanations clear pre-teen confusion, her realism prevents adolescent despair.

To every mother goes the positive guarantee that she is the all-important center of her universe. She is the hub of the family wheel, and without her it does not function perfectly either at slow speed or in free joyous abandon.

When the creeping drifting fog does cut me off from the world of the valley below, it takes many a reminder of this guarantee to keep my chin up and my will equal to the seemingly overwhelming load.



Heather's 2" taller than Mom





Irma Seeligman Jonas '06 in the midst of her Mexican Workshop at Taxco

# Schooling South of the Border

by IRMA SEELIGMAN JONAS '06

**A**LTHOUGH I devoted a score of years to raising a family and then ten more in a child guidance clinic as a social case worker, I have never been so busy as during the past six years, nor more pleased with the results of my work in an entirely different field. My successful experience in establishing an Art School in a foreign country, the Mexican Art Workshop, which at first seemed to be a romantic dream, is proof to me that a job can be built around a person's interests and likes, and even hobbies. Now I'm beginning an Italian Art School. Real enthusiasm will sustain excitement in a job through all trials and tribulations,—whether the project is running a flower shop, a bakery, a theatre, or, as in my case, an art school.

I had two interests that led to the organization of the Mexican Art Workshop; travel and painting (the latter, as a layman only). During the war years, my travel was limited to this hemisphere, and I found myself returning summer after summer to Mexico. I quickly learned the language, became acquainted with many native families, and finally created a second home for myself there. As I became a part of the Mexican scene, I began to observe that other travelers from the United States failed to understand Mexico or the Mexicans, and didn't derive full enjoyment from their visits south of the border. They tried to see too much too quickly and they clung to the symbols of their own country—the nightclubs, the luxurious hotels, other North Americans.

In creating the Mexican Art Workshop, I tried to work out a

solution by providing a leisurely trip combining a few carefully selected points of interest with a period of actually living in one village for a few weeks. Planning something interesting to do while there would give the tourist cause for "staying put," and would give him the opportunity to learn about a different culture and traditions and people. The "something interesting," I decided, would be painting.

My plan led me to an affiliation with a travel agency which was receptive to the idea of personalized, purposeful travel. Thus, I began preparations for the Mexican Art Workshop during the winter of 1946-47. My association with the agency made it possible to prepare, at minimum cost, a six-weeks travel-art program for the group of eight young people.

The program included an orientation week in Mexico City, sightseeing trips to the volcanos and to Acapulco, and, finally, the Art Workshop that I had set up in Ajijic, a simple fishing village on Lake Chapala, an overnight trip from Mexico City. Carlos Merida, famous Mexican painter, visited us for a week of discussion and criticism, and with Ernesto Linares, Ajijic's outstanding Mexican artist, instructed our painter-travelers. The classes were held in the patio of Sr. Linares' beautiful home. Ernesto Linares and I began making plans for the Workshop's second summer almost before the first one was over. It was Senor Linares' idea to begin a serious art school to be conducted in its own studio building. We were encouraged by Carlos Merida, and such illustrious painters as Rufino

Tamayo, I. Rice Pereira, and Max Weber endorsed the project and became our sponsors.

Since I was able to advertise the second year, on a small scale, in art and school publications, the Workshop drew a larger—and older—clientele. The fifteen students included several married couples, some university art instructors, a textile designer, a display artist, and two or three amateurs who wanted to paint for their own pleasure.

The third summer twenty people signed up for the Mexican Art Workshop. They couldn't all be accommodated in the Posada, Ajijic's only Inn, so that year we organized an extension Art School at the Hotel de la Borda in Taxco, the lovely Spanish Colonial village nestling in the mountains south of Mexico City. At the end of the season the "extension" group entertained the Ajijic crowd with an art show. The guests, captured by Taxco's beauty, all said, in one way or another, "Why couldn't we have been here?" Since then, Taxco has been the Workshop's location.

The principal native industry in Taxco is silvercraft, the result of important silver mines in the area. This suggested a new department for the Workshop. We made arrangements for the students to work as apprentices to the native artisans in the local silvercraft shops. Textile design and techniques, too, were added to the curriculum.

The Mexican Art Workshop has increased in popularity with each succeeding year. Our students—chiefly art teachers and college undergraduates majoring in art or Spanish—like the informal classes,



and the beautiful gardens, terraces and patios that serve as studios; and the lectures and group criticisms conducted by the outstanding Mexican painters who come to Taxco for weekends to participate in the program. For fun, there are field trips, fiestas and social contacts with the residents, as well as riding, swimming, and mountain climbing. The end of each Workshop session is marked by an exhibition and sale of the students' work.

Last summer Syracuse University took over management of the Art Workshop, so it is possible now to obtain college credits. As Executive Director of the school I still take an active interest in the Workshop, but with everything running so smoothly under University management, I have decided to branch out, and have already embarked on an expansion program of my own.

### "Art in Italy"

Last Fall, I visited Positano, Italy. On the Mediterranean coast near Naples and the Isle of Capri, Positano is a travelers' mecca and a painters' dream village. I saw Positano as the perfect site for another art school, which will have its first session this summer during June, July and August. With my cooperating travel agency, we set about arranging a travel-art program. We've come up with a good one, I think. Called "Art in Italy," the trip will include three weeks of leisurely travel and sightseeing in the major art cities of Italy, and three weeks of painting and art study at the Positano Art School.

Professor Myrwyn Eaton of the Department of Fine Arts, New York University, will accompany the travel-painters in Milan, Verona, Venice, Florence, and Rome, and will conduct classes in still life, portrait, and landscape painting after they reach Positano. Accommodations have been arranged in the beautiful, modern Hotel Savoia, overlooking the sea. Field trips have been planned to Capri, Amalfi, Ravello, and Sorrento; and swimming and sailing are right at hand. Everything is set for a pleasant and productive vacation.

For me, it's not exactly a vacation. It's my job. But with such a job, who needs a vacation?

# Mexican Art Workshops

Ajijic, Jalisco and Taxco, Guerrero





# Letters to the Editor . . .

ONE afternoon last summer I sat with Belle and John O'Hara, neighboring cottagers at Quogue, Long Island, on their porch overlooking the Atlantic. It was an afternoon clear as a well-tuned violin. John was speaking about the success of *Pal Joey*, the current musical hit based on his story. Not only had *Pal Joey* won the Critics' Award, but also the annual Donaldson Award presented by producers, actors and stage personnel. John was pleased and proud to have received this award, the more so, almost, because it was in the form of a handsome gold key which he could wear if he chose.



John and Belle O'Hara at Quogue

I was reminded of an episode in my life when I was about seven years old and living in Brooklyn, my birthplace, at the time of World War I. The butcher shop was the women's club of the district—a friendly place with yellow sawdust on the floor, a huge yellow cat and a red-faced butcher in a yellow straw hat. If you scuffed around in the sawdust with your high-laced, brown shoes, you sometimes found a penny, nickel or dime. It was there that mother often found friends and met new residents in the neighborhood. One day she made the acquaintance of a lady whose husband was Persian. Mother had some forebears who were Armenian. This was close enough for mother who loved everyone, anyway. In no time at all she felt as good as related to the lady.

In a few days I was invited to the lady-with-the-Persian-husband's house to play with her children, a boy and a girl, and to stay for lunch. I remember the children as pale with large, dark eyes, and very quiet. I don't recall what we played. I sus-

pect I introduced them to Whirling, a game which I considered of my own invention. In Whirling you spun round and round until you were almost dizzy. This was a fine point of judgment. You were not supposed to stagger or fall down. You sat down purposefully in the middle of the floor and, wonder of wonders, watched the furniture, doors, windows, everything in the room spin around you.

After a while the lady-with-the-Persian-husband appeared and announced that lunch was ready. She said that whoever washed his hands and got to the table first would win the blue ribbon. That was enough for me. The children, I am sure, politely stood aside while I dashed into the bathroom and rushed to the dining room. I had been seated for a good five minutes before the lady-with-the-Persian-husband and her children arrived. She declared that Adele had won the blue ribbon, a fact of which I was aware, and served us the creamed chicken and rice. After we had eaten a good bit (possibly the edge was off my appetite) I felt that the business of the blue ribbon had been tossed aside much too lightly. I inquired tentatively, "Please do you think I could see the blue ribbon?" "Why, Adele," replied the lady-with-the-Persian-husband, "the blue ribbon is simply an expression, simply an honor." Well, her own children might thrive on this kind of stuff, but it didn't register with me. "Please," I asked, "may I see the honor?" Worn down, she rose from the table, went upstairs and returned with a bow of blue ribbon which she fastened on my bosom with a gold safety-pin.

Selling the manuscript of *Love's Argument* was much like this. I had to exhaust the fates. Eleven publishers rejected the manuscript in a period of a year and a half. One publishing house kept it for four months; another returned it unread. I went on trying. It was a test of how long I could endure. I endured. The Macmillan Company published *Love's Argument* last year—my first collection of poems, with a Foreword by Mark Van Doren.

*Love's Argument* says, among other things, that not only is woman's place in the home but that

man's place is in the home. There is no other place to be. By home I do not mean only a house, half hospital, half hotel, filled with what Mark Twain called modern inconveniences. By home I mean the place of acceptance of life.

Totalitarians eternally try to exclude love from life; but love continues to be born. Love, as Plato says, is the softest of all things. The hardest things are needed to protect it. Protect it we must with laws, and with guns if necessary. Love is our being, love is our argument whether we choose to admit it or not.

Adele Burcher Greeff '33

## To the Editor:

Miss Nelbach's profile of the English Department in the December-January Alumnae Magazine is interesting and comprehensive. One great accomplishment was omitted, possibly because the English Department is not aware of it, or perhaps it is too modest. Perhaps some Alumnae remember that "in their day" I was obliged to take too much time to speak about writing.

All that is changed now! About five years ago a class appeared who wrote intelligible papers, and from the beginning of the semester we were able to devote our time to the subject in hand. Since then the experience has been uniformly repeated. Not that every student is a writer—we always had a few—but that with few exceptions the students can get together a research paper and express it in reasonably respectable English.

Since the classes in any department are a random sample of the student body, it must be that numerous instructors of English are involved, and that at last a workable policy has been devised. Wherever the credit belongs, the world should know that the Barnard English Department has accomplished something that heretofore "couldn't be done." Congratulations and more power to their blue pencils!

GLADYS A. REICHARD  
Professor of Anthropology



# Decade of Decision for Higher Education

*The Barnard Forum, which has been an annual mid-winter event in New York City since 1949, was conceived as a public service designed to bring into the light of open discussion the critical educational issues of the times.*

*The first Forum was sponsored by the New York alumnae groups of seven colleges, with the Barnard College Club*

*of New York taking the initiative in arrangements. The next year, the responsibility of planning and arranging the meeting was undertaken by Barnard College, and metropolitan alumnae groups of 24 colleges joined in the sponsorship. The number of co-operating alumnae groups has increased each year, to reach a*

*total of 31 last year, and 34 this year.*

*Theme of the 1949 Forum was Today's Woman — What Now? In 1950 the Forum discussed the topic, Is College Good Enough for Women?, and in 1951 the discussion theme was Women and the World Crisis. Last year's theme was Modern Education: Evolution or Revolution.*

## The Challenge of the 1960s

*Excerpts from the address by Chancellor Henry T. Heald of New York University.*

CONSIDERATION of the status of higher education in the 1960s seems to me to revolve around four major factors: enrollment; international relations; finances; and public understanding.

Fifty years ago only a few went to college. Undergraduate enrollment in 1900 was 150,000, but at mid-century—at the peak of the post-war veteran enrollment — 2.5 million young men and women were attending our colleges and universities. The low birth rate of the depression and the demands of military service make enrollment somewhat less today, but it may equal its previous high by 1956 and reach a figure between 3 million and 3.5 million by 1960.

### Mounting Enrollment

Our educational pattern changes slowly, but mounting enrollment will necessitate continuing studies of the needs of the people. Several matters merit consideration, among them the following:

1. A re-study of the place of the community and junior college in the total program of higher education. To what extent can such institutions meet the demands of an increased college population, thus relieving the load on the four-year colleges?

2. A new look at the curricula in our traditional four-year programs. Are they meeting the needs of students who are interested more in vocational and professional areas than in traditional liberal education?

3. A review of recruiting techniques and admissions criteria and procedures. Do the best potential students now enroll in the curricula for which they are most suited? If the ablest students who do not now attend college could be attracted, many of the shortages in professional fields could be more quickly overcome.

4. A re-evaluation of the relationship between the public and the privately supported colleges and universities. What is the place of each? How valuable is each to the other? How can each be assured of continuing its traditional role, if continuance is desirable?

We are locked in a struggle between the free world and the communist world, and there is no reason to be optimistic about the early end of the struggle. Fate has decreed that our nation assume world leadership on the side of freedom. This, in turn, places grave responsibility upon higher education.

There was a time—only a few short years ago—when the federal government had nothing to do with higher education. But now it does, and we must define that role rather than act as if it did not exist. A semi-military economy will probably continue through this decade and into the 1960s.

What will be the continuing role of the federal government?

1. Large defense programs will continue. Teachers, both present and potential, will be attracted by higher salaries. Some students who ought to go to college will not go because they, too, will work in defense programs. Government spending may speed the inflationary spiral and

further imperil the financial stability of colleges and universities.

2. Military service will be required of almost all able-bodied young men. It is not yet universal in fact, but it promises to become so as the available manpower supply shrinks. By 1960, this situation may improve, but for the next few years it will be serious. Veterans' benefits probably will continue, making education more widely available and in effect establishing a federal scholarship program (except that women will be discriminated against).

3. Government research in the colleges and universities, which grew from \$20 million in 1940 to \$250 million for the current year, will continue at a high level. Most of this research is in the physical sciences; only about three per cent is in the social sciences and humanities. And this imbalance creates salary, tenure, and morale problems as well as serious doubt as to the advisability of so much of one kind of research at the expense of the other.

### Private Institutions More Flexible

For many years, enrollment in the country's 1,800 colleges and universities has been divided about equally between private and public institutions. This balance may be upset in the next few years. A large share of the new added enrollment may go to public institutions. They can expand faster, they are more responsive to immediate pressures, they are able to acquire funds more rapidly. On the other hand, private institutions are more flexible academically, less subject to political pressures, and sometimes freer to experiment with the new and different.

# "Our Educational Resources: How Will They Be Developed?"

## The Privately Endowed College

*Excerpts from the address by President Benjamin F. Wright of Smith College.*

OF ONE thing we can be sure: the public universities and colleges are here to stay. We cannot lightly make such an assumption about the private colleges. They have had a great past. Will their future be as glorious?

In 1850 there were not more than 12,000 students in all colleges and universities in this country. Harvard was over 200 years old yet had but 272 students. Yale was the largest with 385, a figure which would make it a pygmy among contemporary institutions such as New York University and City College. In the next hundred years the country's population increased just over six-fold, the number in the colleges and universities 200-fold to approximately 2½ million.

In 1870 three-fourths of the students were in private colleges, and as late as 1930 60% were in such institutions. Today over 50% are in publicly supported universities and colleges.

### No Private Universities?

Are we on the way to the condition existing on the Continent of Europe where there are almost no private universities? Even in England and Scotland all of the universities, including Oxford and Cambridge, are heavily subsidized by the government, just as over two-thirds of their students have some form of public, national, or local scholarship.

I, for one, do not expect the independent college in America to go the way of the dodo and the carrier pigeon. A devastating inflation, one comparable to those experienced in Greece and China, or even to those of Italy and France, would probably greatly reduce the numbers and might lead to a situation of government aid as in England. Short of a war which would destroy the civilization of which they are a part, the independent colleges will survive for generations to come. They will probably enroll a declining proportion of

the student population even though the number of students in them increases.

In the future it seems clear that we shall need an increasing amount of technical, professional education. There will be an increasing variety of such technical and professional subjects, and many of them will be too expensive for the smaller and less wealthy institutions. The liberal institutions may or may not suffer from this tendency but I suspect that some of them will try to provide more such services before they discover that they cannot do so without going bankrupt. In other words, the independent institutions are going to have to make some very difficult choices. Some have already had to do so. Others failed to do so, and that failure helps to account for their financial plight at the present time.

### Liberal Colleges Provide Leadership

Liberal colleges have been educational leaders in the past. They must continue to provide leadership in the future. Their very existence may depend in large part on their willingness to do so and on the intelligence and skill with which they carry out their responsibility.

To that end we need far more discussion than has been true in recent decades of the aims, the objectives, the underlying principles of liberal education and its relation to modern civilization. Our greatest weakness is in educational philosophy. So long as platitude and empty generalization pass for profundity, so long will we have failed to measure up to the needs of our own times, not to speak of the needs of the future.

I think that we should be much poorer if we had only one kind of educational institution, and if that type of institution were the same throughout the entire country and provided the same curriculum, the same teaching techniques, the same books for all students, regardless of their needs, their capacities, or their ambitions.

## Public Higher Education

*Excerpts from an address by President Buell G. Gallagher of The City College of New York.*

THREE principal questions demand answers if we are to know how educational resources should be developed: (1) what are the resources? (2) what are the means for developing them? and (3) for what purpose are they to be developed? None of these questions is unimportant, but the first two are relatively meaningless except in terms of the answers given to the third. Unless—and until—we have some fairly good working answers as to the *why* of higher education, we can say only tentative and less meaningful things about the *what* and the *how*. Nevertheless, we cannot get to the third question until we have at least defined the character of the first two.

### 1. The Resources

The resources of higher education are not the colleges and universities of the Nation. Our resources are people.

Does it follow that every human being should go to college? Not at all. If education is to husband its resources, it cannot waste them. And many a young man or woman should not go to college—at least, not to the kind of colleges and universities we have today!

### 20% go to College

We in the United States have embarked upon the venture of higher education on a scale never before known in history and at present practiced by no other nation or people. Some 20 per cent of our young people go to college or university; and something around 11 per cent finish a four-year course of post-high school studies. No European nation has ever reached above the 3 per cent mark in enrollment of persons of college age.

The lesson to be deduced from those facts is not that *we* try to educate too many. The lesson is precisely the reverse. The truth of the matter is that our national venture into higher education on a grand scale has proved itself so well that we can now argue with considerable



assurance that it would be a very good thing if *every* individual had the opportunity to pursue his educational right up to the limits of his potential. We have not demonstrated that education of our youth is the soundest, safest, most enduring investment we can make.

## 2. The Means

We turn to our second question. What means should be used to develop more fully and more satisfactorily our educational resources?

If we are to educate *all* our youth up to the reasonable limits of *each*, then we must have a much wider variety of post-high school offerings than we now have; and we must move toward reducing or eliminating the financial barriers which now so frequently determine who goes to college and who goes to what kind of college. Greater variety of offerings, and equality of access to these offerings, are the two dimensions of our answer to the *how* of developing the nation's educational resources.

### Taxes to aid Schools

How do we maintain both public and private institutions in the necessary number and variety? By three principal devices, none of which includes pricing ourselves out of the market and denying to the moderate income family the chance to see its children educated. (1) We must increase the private benefactions to both private and public colleges; (2) we must pursue a far-visioned and long range tax program which serves both to increase those private benefactions and to undergird the basic structure of the publicly supported institutions; and (3) we must begin to provide many more scholarships on the basis of merit and need, with the choice of institution left to the normal processes of college admissions, in which a student seeks admission to the college of his choice.

The real value of the educational process is to be found not so much in answering the question of the *why*, but in asking it.

### Forum Booklets

Write to the Barnard Public Relations Office, 101 Barnard Hall, for a copy of the proceedings of the Forum. No charge will be made to those who attended the event. Others please send 25 cents.

# "A Marriage of Business and Education"

*Excerpts from the address by Robert R. Young, chairman of the board of the Chesapeake and Ohio Railway Company.*

**H**AVING learned here in America to produce guns as well as butter, and now to fear a surplus of each, need we despair of the utility of education? The problems, rather, are:

- a. to preserve its independence,
- b. to broaden its scope,
- c. to channel constructively the vast revenue it produces, and
- d. to direct wholesomely the leisure it affords.

If the educated man earns three times as much as the uneducated, can he not consume three times as much and does it not behoove business to see that there are more of the educated? Certainly, business does not propose to plead guilty to the indictment that the only outlet for its productive genius is war.

Tomorrow we will produce with one coal miner the tonnage it took 20 miners to produce a generation ago. The newest plant of the Steel Corporation is described as a push button plant. These mounting powers to produce, this Frankenstein of production without labor, will force Society to recognize with Thoreau that there is a place in life for culture as well as for work, and that education to that end can become as important to business as the most technical education.

If our beginners in higher education were offered the privilege of alternating between college and business, hospital or law office, in equal relays of three, four or six months, business to pay the costs, would not business and education both benefit? Would not our colleges have more beginners and our businesses better suited ones? How much more intelligent would be the choice they finally make of a career! Under such a system our institutions of learning, like our businesses, would function continuously throughout the seasons; no more would future doctors or engineers spend their summers washing dishes.

Our higher institutions of learning should embark upon an aggressive promotion of education among

adults. If we have gone from the 60 hour week to the 40 hour week in 50 years, can we not soon go to a thirty or even twenty-five hour week, and will time not hang even heavier on our hands? Education has given inadequate recognition to this revolutionary change that has so recently come into our lives.

To escape the imminent danger of the perversion of education to pure utility, the engulfment of education by business, as dangerous to freedom as its subsidy by the Federal Government, there must be a marriage of business and education, each a vital partner, neither subordinate to the other. Only thus can the needs of business be met, cultural values sustained, and individual liberty preserved.

Today there are only 2 million enrolled in our higher institutions of learning. There should be 8 million. Present enrollment of the young can easily be doubled simply by making higher education more immediately useful and self-sustaining. It can be doubled again by aggressively selling all ages, those most able to afford and competent to receive education. Our educational institutions can then be no less self-sustaining and prosperous than our businesses.

I would:

1. Broaden the cultural scope of education by teaching many things essential to good citizenship now virtually untouched such as healthful, wholesome living, good home making and good parenthood, discipline and self-discipline.

2. So organize that one-half of the time of the youth undergoing higher education is shared with business so that it may be more effective and self-supporting, hence more universal.

3. Make of our universities and colleges industry clearing houses for the advanced technical education of executives.

4. Aggressively sell higher education, cultural and specialized, to all ages.

5. Establish equality of pay and a system of interchange of teachers and executives to the end of more proficient professors and better bosses.

# Club News . . .

## Detroit

Representatives of the Seven Eastern Women's Colleges held their seventh annual conference for prospective students at the Women's City Club in Detroit on January 17. The Detroit club's representative, *Margaret Stanley Dykstra '28*, was on hand that day to distribute information about Barnard.

## Capital District

President Millicent C. McIntosh was the guest of honor at a dinner given by the Barnard College Club of the Capital District on February 5. At the dinner meeting, which was held at the home of *Rosalin Melnick Reines '22*, Mrs. McIntosh gave an informal talk to the members of the club.

Among those present at the meeting were: *Miriam Wieder Elkind '37*, *Marion Steele Kelly '49*, *Bessie Bergner Sherman '29*, *Irene Frear '12*, *Mary Goggin '30*, *Barbara Dennen Lacombe '39*, *Vivian Trombetta Walker '35*, *Mary Foxell '23*, *Lorna Drummond Johnson '41*, *Marion Dales '30* and *Margaret Egbert Thompson '24*.

## New York

This winter, groups from the Barnard College Club of New York have attended *Cinerama* on four occasions and have enjoyed this new development in motion picture technique. On February 19, members of the club attended *John Brown's Body*.

At the campus bridge party on February 28, *Ruth Bedford McDaniel '35* was the chairman of the hostesses and *Emma Henry '27* directed the bridge games. A bridge practice session took place on March 3 with the more expert members of the club directing the novices. Under the chairmanship of *Alice V. D. Clingen '14*, an evening duplicate bridge party took place on March 18.

A film on the use of wallpaper in beautifying the home and in securing a wide variety of unusual effects was shown on February 25 and was followed by a discussion period. *Joy Lattman Wouk '40* was the chair-

man of the event assisted by *Maria Ippolito '29*.

The younger members of the club held an informal dance in the clubrooms on March 8 with *Robertina Campbell '44* in charge.

The Party-of-the-Year will be the cocktail dance at the Town Hall Club on Saturday, April 18, of which *Gertrude Rosenstein '48* is the chairman. The dance is being given as a benefit for the Assembly Speakers Fund, recently established by the Club to bring outstanding speakers and artists to the undergraduate assemblies at Barnard.

Honorary Patrons for the dance will be: *Virginia C. Gildersleeve '99*; Dr. and Mrs. Rustin McIntosh and Mr. and Mrs. Daniel F. Callahan (*Marjorie Turner '26*).

Patrons are *Helen Goodhart Altschul '07*, *Eva Hutchison Dirkes '22*, *Margery Eggleston '10*, *Annette Decker Kynaston '27*, *Marjorie Herrmann Lawrence '19*, *Dorothy Steele McCrea '24*, *Helen Rogers Reid '03*, *Kate Eisig Tode '27*, and *Mildred Uhrbrock '22*.

The members of the Cocktail Dance Committee are: *Amelia Coleman '50*, *Janet Dryden deLamela '49*, *Elaine DiCarlo '50*, *Patricia Evers Glendon '46*, *Martha Bennett Heyde '41*, *Sarah Jo Johnston Kesselman '49*, *Annette Decker Kynaston '27*, and *Mildred Uhrbrock '22*.

Subscriptions for the dance are \$5.00 per couple, and may be obtained from Miss Rosenstein at the Barnard College Club, 140 East 63rd Street, New York 21, N. Y.

## Brooklyn

The following is not to suggest that members of the Barnard College Club of Brooklyn need any help in the culinary art. But, Mrs. Josephine McCarthy, well known television personality and food expert, who is heard daily at 10:30 a.m. on WNBC, will be on hand at the April 17 meeting of the club at the Dutch Reformed Church, Flatbush and Church Avenues, Brooklyn, at 8:30 p.m. Mrs. McCarthy's main theme is the combination of art, imagination and practicality in cooking, and we promise a lively discussion on today's problems with food.

With "A Preview of Spring" as its theme, the annual spring bridge and canasta party of the Barnard College Club of Brooklyn was held at the Barbizon Hotel on March 14. *Elizabeth Simpson '35* was the chairman of this event which was held for the benefit of the club's scholarship fund.

## Westchester

The March meeting of the Barnard College Club of Westchester County was held at the home of *Katherine Shea Condon '23* in Pelham. *Louise Riedinger '30*, as the guest speaker, spoke briefly on the plight of the Navaho Indian today and showed slides which she took during the summer at her church mission at Fort Defiance, Arizona.

## Bergen County

The Barnard College Club of Bergen County is meeting this year in the Huffman and Boyle Community Room in River Edge, New Jersey, the fourth Thursday of each month. The programs are focused on a wide variety of subjects and are of interest not only to Barnard alumnae but also to their friends. The guest speaker at the meeting on April 23 will be Mr. Basil Rauch of the Barnard History Department who will discuss United States foreign relations. Alumnae and their friends are invited to attend.

The club has nearly achieved its annual scholarship goal for 1953. The steering committee is issuing its last call for the support of the more than three hundred Barnard alumnae in Bergen County—through the supporting membership of \$1.00, which is turned directly into the scholarship fund; through a full membership of \$2.50 annually; or through magazine subscriptions, whether new or renewals. One of the club's aims is to award a scholarship annually to a qualified Bergen County girl who has applied to Barnard and who needs financial aid. If each Bergen County alumna contributes one dollar for a supporting membership, the scholarship goal can be achieved.



Alumnae desiring to contribute, whether through the membership plan or the subscription plan, should contact any one of the following club officers or committee chairmen: *Alice Tietjen Hardy* '35 (Mrs. Lawrence), New Milford, president; *Louise Ulsteen Syversen* '33 (Mrs. G. Randolph), West Englewood, vice president; *Sarena V. Roome* '15, Ridgefield, recording secretary; *Helen Doherty Clark* '46 (Mrs. Alvin D.), River Edge, corresponding secretary; *Mary Donnellon Blohm* '42, (Mrs. Willard), Tenaflly, treasurer; *Olga Bendix* '33 and *Grace Reining Updegrove* '30 (Mrs. Henry), West Englewood, program chairman; *Kathryn Small Garber* '21 (Mrs. Zent), Teaneck, membership chairman; *Helen Chamberlain* '30, Tenaflly, scholarship chairman.

## San Francisco Bay Area

Representatives from each of the Seven Eastern Women's Colleges in San Francisco presented a program in March on the benefits of an eastern college education for western women. Both public and private high school students were invited to attend. *Jean Elder* '52 daughter of *Madeline Lake Elder* '28, spoke to them about Barnard.

*Edyth Fredericks* '06, the president of the club, was Barnard's representative on the organizational committee.

## Los Angeles County

The Barnard Club of Los Angeles County met on Saturday, February 14, at the home of *Jessie Brown* '02 with *Margaret Kutner Ritter* '12 and *Elinore Taylor Oaks* '19 as co-hostesses.

At the business meeting which followed the luncheon, *Jessie Brown* reported on the meeting of the Seven College Committee held the preceding Saturday. After her report, those present at the meeting agreed to poll the alumnae in the Los Angeles area to find out what kind of work they are doing, professionally or otherwise, for the purpose of obtaining interesting speakers for future meetings.

A review of the book *Dear Dorothy Dix*, by Hartnett Kane was

given by *Elinore Oaks*.

Others present at the meeting were: *Helen Beery Borders* '31, *Helga Dreves* '48, *Carol Grimshaw Dupy* '18, *Elsa Gottlieb* '13, *Emily Gunning* '42, *Eva Glassbrook Hanson* '22, *Helen Moran Huff* '27, *Catharine Johnson Kirk* '19, *Helen Goldstone Kitzinger* '23, *Olive Moore* '19, *Hazel Plate* '06, *Ruth Paterson* '21, *Elizabeth Brooks Schudel* '13 and *Ruth Weill* '24.

## Chicago

Barnard alumnae in Chicago were guests at a tea and cocktail party at the home of *Viola Manderfeld* '25 on Saturday, February 14. Alumnae who attended were: *Charlotte Haverly Braucher* '36, *Marcia Meeker Friedman* '39, *Stasha Furlan* '49, *Virginia Smith Hoag* '41, *Vivian Futter Pachman* '33, *Jane C. Stewart* '41, and *Sophia Murphy Travis* '35.

A Club meeting of the Chicago area will be held sometime in April. All Barnard alumnae living in the Chicago area are invited to join. Please write *Viola Manderfeld* '25, 1157 East 56th Street, Chicago 37, Illinois or telephone Midway 3-3648.

## Alumnae to Judge Greek Games

FOUR alumnae are among the judges for the 1953 Greek Games to be held on Saturday, April 18, in the Barnard Gymnasium. One of the music judges will be *Mary Opdycke Peltz* '20, editor of *Opera News*, the publication of the Metropolitan Opera Guild. *Marjorie Marks Mayer* '21, of the editorial staff of G. P. Putnam's Sons, will be one of the lyrics judges, *Helen Felstiner Treeger* '30, designer, and *Miss Nora Scott* '26 of the Egyptian department of the Metropolitan Museum of Art, will be costumes judges.

Additional judges include two poets, *Wallace Stevens* and *Mark Van Doren*, who with Mrs. Mayer will judge the lyrics. Mrs. *Daphne Hellman*, the harpist, and Mrs. *Carolyn P. Cady*, assistant professor of music at Barnard, will be music judges. Dr. *William Dinsmoor*, professor of archaeology at Columbia,

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We would appreciate word from Hiawatha alumnae where and under what name to address them. Object: REUNION.

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will judge costumes. Athletics judges include Miss Rita Benson of the department of physical education at Smith, and Miss Corinne Bize, department of physical education at Towson State Teachers College.

# CLASS NEWS . . .

This issue of the magazine carries the names and addresses of several class correspondents who have been chosen by their class presidents to obtain news from classmates for this section of the magazine. If news about you has not been included in the magazine recently, your class correspondent will be writing you for news for one of the forthcoming issues. Don't forget to answer her note!

• '03

## FIFTIETH REUNION

June 3, 1953

• '04

Class Correspondent: *Florence Beeckman*, Pugsley Hill, Amenia, N. Y.

• '05

Class Correspondent: *Edith Handy Zerega di Zerega* (Mrs. Louis A.), 33 Central Avenue, Staten Island 1, N. Y.

• '06

Class Correspondent: *Jessie Condit*, 58 Lincoln Street, East Orange, N. J.

• '08

## FORTY-FIFTH REUNION

June 3, 1953

Class Correspondent: *Mildred Kerner*, Chester, N. Y.

*Ellen O' Gorman Duffy*, a trustee of the College, retired last May after fourteen years as an executive with the National Conference of Christians and Jews.

• '09

After living in China for fourteen years, *Adelaide Smithers* returned to the United States via Europe in July 1952. She spent the summer in Mexico and is at present with her sister *Herlinda Smithers Seris* in Brooklyn.

*Mary Demarest*, who also spent many years in China, returned to the United States in the fall of 1952 after a visit to Australia. She is now at the Southwestern Baptist Theological Seminary in Fort Worth, Texas, completing her work for the B. D. degree.

• '12

Class Correspondent: *Lucile Mordecai Lebair* (Mrs. Harold), 180 West 58 Street, New York 19, N. Y.

• '13

## FORTIETH REUNION

June 3, 1953

• '14

Class Correspondent: *Charlotte Lewine Sapinsley* (Mrs. Alvin T.), 25 East Ninth Street, New York 3, N. Y.

• '15

Class Correspondent: *Sophie Bulow*,

430 West 24 Street, New York 11, N. Y.

The editor-in-chief of *Charm Magazine*, *Helen Lachman Valentine*, was the guest speaker at a luncheon of the Women's Advertising Club of Baltimore, Maryland on January 19.

• '18

## THIRTY-FIFTH REUNION

June 3, 1953

• '20

Class Correspondent: *Hortense Barten*, 84-31 113 Street, Richmond Hill 18, N. Y.

Dr. *Evelyn Garfiel Kadushin* was the guest speaker at the annual joint Torah Fund meeting of the Chizuk Amuno and Beth El sisterhoods on January 5 in Baltimore, Maryland.

• '21

Class Correspondent: *Leonora Andrews*, 246 East 46 Street, New York 17, N. Y.

Dr. *Ralph Emmett Porter*, husband of *Edna Lewis*, retired at the end of December after thirty six years with the United States Public Health Service. Since 1947, he has commanded the United States Marine Hospital in Mobile, Alabama. The Porters will live in Mobile where he has accepted the post of associate medical director of the American Red Cross Regional Blood Center.

• '23

## THIRTIETH REUNION

June 3, 1953

*Ethel Wise* is holding a cocktail party for the members of the class on Tuesday, April 21, from 5:30 to 7:00 p.m. at her home, 40 East 66 Street, New York 21, N. Y., at which time reunion plans will be discussed.

The Nominating Committee under the chairmanship of *Dorothy Maloney Johnson* (Mrs. Reginald L.), would like suggestions to fill the offices of class president and secretary-treasurer. Please mail your suggestions to the chairman at 5243 Sycamore Avenue, New York 71, N. Y.

*Thelma Swartz Fontaine*, a former director of the Empire Producing Company of Kansas City, directed the Orlando, Florida, Little Theater's production, *You Can't Take It with You*, in February while she was in Florida visiting her parents.

*Ann Burnholz*, daughter of *Ruth Adler Burnholz*, transferred to Barnard this year from Connecticut College.

• '24

*Winifred Springer Guild* is doing copy writing, editorial and public relations work for the Educational Testing Service in Los Angeles, California. Two years after her husband's death in 1946, she moved to California with her two children, *Judy* and *Ray*, both of whom are now married.

• '25

Class Correspondent: *Florence Kelsey Schleicher* (Mrs. F. Grant) 33-12 210 Street, Bayside, N. Y.

• '26

Class Correspondent: *Eleanor Antell*, 1 Pierrepont Street, Brooklyn 2, N. Y.

• '28

## TWENTY-FIFTH REUNION

June 3, 1953

• '29

*Gertrude Kahrs Martin* is an engineering assistant with Curtis-Wright Corporation in Wood-Ridge, New Jersey.

• '31

Class Correspondent: *Else Zorn Taylor* (Mrs. Robert), 430 West 24 Street, New York 11, N. Y.

Married: *Eleanor Tibbetts Lehman* to *Salvatore Staulo*. Her address will remain the same—394 Bowdoin Street, Dorchester, Massachusetts.

• '32

Class Correspondent: *Helen Appell*, 338 South First Avenue, Mount Vernon, N. Y.

• '33

## TWENTIETH REUNION

June 3, 1953

Class Correspondent: *Frances Barry*, 10 Clent Road, Great Neck, N. Y.

• '34

Class Correspondent: *Margaret Boney Horst* (Mrs. Victor), 85 Dudley Road, Newton Centre, Mass.

Married: *Kathleen McGlinchy* to *Ivar Nylin*.

• '35

Class Correspondent: *Ada Shearon*, 144-44 41 Avenue, Flushing 55, N. Y.

• '36

Born: To *James* and *Nora Lourie* Percival their third daughter and fourth child, *Laurie Margaret*, on August 1. *Laurie* is the sister of *Peter*, thirteen, *Jane*, eight, and *Jill*, five.

• '37

Class Correspondent: *Ruth Kleiner Glantz*, (Mrs. Arnold), 250 Concord Road, Yonkers 2, N. Y.

*Estelle Richman Oldak*, a graduate assistant in the speech department of Adelphi College in Garden City, New York, has begun a private practice for speech therapy.

• '38

## FIFTEENTH REUNION

June 3, 1953



## "Why Barnard?"

The second annual meeting of the Alumnae Council took place at the College on March 13 and 14. Focused on the general theme "Why Barnard?", the council featured faculty, alumnae, parent and undergraduate speakers. A detailed report of the council meetings will appear in the May issue of this magazine.

Cole a son, George Nathan, on January 21.

### • '44

**Born:** To Louis and *Marguerite Giannotti* Rossetto their daughter and third child, Annamaria, on December 9.

### • '45

*Ruth Lemoine*, after two years in Paris, is back in Baltimore, Maryland, where she is an advertising copywriter.

*Sara Ferris* Jones has returned from Monterrey, Mexico, to her home in Arlington, Virginia.

*Vitalya Pusvaskis* is an assistant principal in the public schools of Ansonia, Connecticut.

*Sally Good*, who is back from Germany where she was a librarian with the United States Army, is a technical cataloguer at the Schering Corporation plant in Bloomfield, New Jersey.

### • '46

**Married:** *Nancy Jennings* Young to Major W. P. Walton, United States Army Medical Corps. They are living at Fort Leavenworth, Kansas.

**Born:** *Frances Lanza* Burkinshaw has written the Alumnae Office: "We are still living in Delaware, and now have two children: Laurel, age three and a half, and Karen, born March 26 of last year. My husband was recalled to active duty after the outbreak of the Korean war, and served two years as an anti-aircraft officer, although he did not have to go across. He is back with the DuPont Co. as of last May, working in the sales development section of the poly-chemicals dept."

To David and *Ruth Weaver* Halpern, a daughter, Suzanne Leah, on January 8.

**Other news:** *Demetra Daniels* is an assistant editor of *Charm Magazine*.

*Cynthia McAdoo* is an editorial associate on *Ladies Home Journal*.

*Barbara Busing* Harris and her husband, George, a doctor, have been in Washington, D. C. since September where he has been assigned for two years as a medical officer to Bolling AFB. Their address is 90 Darrington Street, S. W.

### • '47

**Married:** *Alsona Chun* to Dr. Wyman Wong, chief physician of the Church Homes and Hospital of Baltimore, Maryland.

**Born:** To Donald and *Joyce Dill* McRae their second child and first daughter, Lynn Barbara, on October 20.

To Addison and *Marjorie Davis* Hayner a son, Richard LaMont, on October 8.

To Hertzel and *Priscilla Block* Fishman a daughter, Leora, sister of David Michael, on January 18. They have recently returned from Tel Aviv, Israel.

To Alton and *Janet Taylor* Wilson a son, Jonathan Robertson Wilson, on Christmas Eve morning. In here letter to the Class News Editor she says, "... whom did we run into on my last day in the hospital but *Jocelyn Schoen* Malkin who lived on 3 Hewitt with me for 2 years and who called me to the phone many times

## MANY THANKS FROM . . . .

*Helen McCann* '40, the Acting Director of the Barnard Admissions Office, to alumnae living in the Middle West who introduced her to their communities and provided her with transportation while she was on a field trip in February visiting independent and public high schools.

In Columbus, Ohio, *Catherine Stewart* Werner '18 arranged for Miss McCann's transportation and *Helene Brown* '18, after a supper at her home on February 1, introduced her to other Barnardites living in Columbus—*Margaret Dalglish* Brooks '33, *Ellen Harry* Rockwood '46, *Phyllis Rubin* '52 and *Mary Harry* '49.

Among those of assistance to Miss McCann in other cities were: *Elaine Steibel* Davis '41, Dr. *Jean Ruhl* Koupal '22, Toledo, Ohio; *Ruth Philpotts* Kopp '45, *Anne Loesser* '52, Cleveland, Ohio; *Mary Wilby* Whittaker '45, *Ruth Jones* '21, Cincinnati, Ohio; *Constance Bright* Holt '42, *Elizabeth Hughes* Gossett '29, *Marjorie Nichols* Boone '31, *Margaret Stanley* Dykstra, '28, *Matilda Clayton* Core '29, Detroit, Michigan; *Esther Moeller* Brown '38, New Hartford, New York.

to talk to "Butch". . . . Jocey is a resident pediatrician at Grace-New Haven Hospital, which is pretty special—take it from one of the gals whom they serve—and she seems to love it and Connecticut as a whole."

To Saul and *Barbara Raskin* Seigel their second child and first daughter, Anne Deborah, on December 26.

### • '48

#### FIFTH REUNION

June 3, 1953

**Class Correspondent:** *Eileen Gilmore* Serocke (Mrs. Albert F.), 956 52 Street, Brooklyn 19, N. Y.

**Born:** To Leo and *Joyce Schubert* Sinsheimer their first child, Roger Bruce, on January 19.

**Other news:** *Babette Brimberg* is an editorial assistant with the *Ladies Home Journal* in New York City.

*Rosa Velasco*, whose home is in Arecibo, Puerto Rico, is now in Paris, France, at Reid Hall, 4 Rue de Chevreuse.

### '39

**Class Correspondent:** *Janice Hoerr* chmitt (Mrs. Robert J.), 79 Ridgewood Avenue, Glen Ridge, N. J.

**Married:** *Millicent Bridegroom* to Basil Joseph Di Guiseppe, a building contractor, on December 24. She is the Vice President of the Barnard College Club of New York.

### '40

*Dorothy Keith* is teaching Spanish at Perry Hall in Lake Forest, Illinois. She spent the winter of 1951-52 studying in Spain.

*E. Marie Boyle* is teaching science at the Media, Pennsylvania, High School.

### '41

**Class Correspondent:** *Alice Kliemend* Meyer (Mrs. Theodore), 62 Virginia Avenue, Bridgeport, Conn.

**Born:** To Howard and *Betty Smith* Neill their second son and third child, David Alan, on January 14. Her letter states, "My husband has completed his Ph.D. in physics at the University of Michigan. He will do teaching and research at New Mexico Institute of Mining and Technology. Our address will be. . . 21 N. California St., Socorro, N. M. We love the New Mexico sunshine!"

**Other news:** *Mary Pratt* Cable and her husband, Arthur, are in Istanbul, Turkey. Mail should be addressed c/o the American Consulate.

### '42

**Class Correspondent:** *Mabel Schubert*, 2 West Ninth Street, New York 11, N. Y.

**Born:** To Dr. Raymond and *Enid Fenon* Miller a daughter, Barbara Rose, sister of three year old Martha, on January 27.

To Warren and *Beth Zimmerschied* Sweeney a son, Christopher John, on November 23.

**Other news:** *Amelia Smith* Taylor is teaching thirty-five fifth graders in Davis, California. She says, "There are twice as many boys as girls in the class which makes it on the noisy side, but they are bright, too, so we have a noisy fine time."

### '43

#### TENTH REUNION

June 3, 1953

**Born:** To Louis and *Helene Dresner*

*Hertha Haberlander* Pflanze is taking a teacher-training course at the Clarke School for the Deaf in Northampton, Massachusetts.

*Eleanor Thomas* is social secretary to Secretary of State John Foster Dulles, in Washington, D. C.

## • '49

**Class Correspondent:** *Mary Sultzer*, 108 Rasser Road, Rochester 20, N. Y.

**Married:** *Nancy Marshall* to Rodney T. Taylor Jr.

*Dorothy J. Horsfall* to Nicolas Detiere.

*Elinor Front* to Gerald E. Maslon.

**Born:** To William and *Patricia Maloney* Rounds a son, William Collison Jr., on November 12 in Frankfurt, Germany.

To David and *Helen Fredericks* Sabo a son, Charles Michael, on December 24.

To Gerald and *Joanne Young* Brophy a son, William Michael, on January 21.

**Other news:** *Valerie Moolman* has been free-lancing at script writing, cutting and other movie jobs on a number of documentaries for Films of the Nations, a firm which produces and distributes films for the national information offices of South Africa, Holland, Belgium, Denmark, Sweden and Switzerland. She recently produced *These are South Africans*, a film about her native land, and assisted in the production of *Animals Unlimited*, a documentary film on Africa's Kruger National Park, the world's largest game reserve.

*Anna Menapace* is teaching at the Berkeley Institute in Brooklyn, New York.

*Winifred Kron* Galef and her husband, Harold, are living in Chicago, where he is attending the Chicago Medical School. She says, "He expects to be graduated in June and we hope to spend his internship year in New York. I have been teaching a class of mentally retarded boys for two years and will continue till June when we leave."

*Janet Cherry* is a counselor to Protestant students at Hunter College and is also a student at Union Theological Seminary.

*Frances Lattman* is assistant to Miss Helen Strauss of the William Morris Literary Agency.

## • '50

**Died:** *Jean Countryman* Russell on January 3.

**Married:** *Eleanor Peters* to Lawrence Lubin.

*Elaine Roush* to Charles S. Thayer on November 29.

**Other news:** *Gladys Lerner* Sessler, who received her M.A. in physics from Columbia last year, is now full time tutor at Queens College teaching physics and a course in the physical sciences. Her husband, Andrew, is studying at Columbia for his Ph.D. in physics under a National Science Foundation fellowship.

*Jean Scheller's* current address is Clam Gallas, Vienna Military Post, APO 777, c/o Postmaster, New York, N. Y.

## WANTED!

One *Barnard Bulletin*—v. 56  
No. 29, March 17, 1952.

If found, the Barnard library would appreciate receiving it to complete their collection.

*Elizabeth Bean* is secretary to the assistant dean of the Juilliard School of Music in New York City.

*Sally Salinger* Lindsay has moved from Santa Barbara, California to Steilacoom, Washington, where her army husband is now stationed at Fort Lewis. At the present time, she is teaching the first grade at the Lakeview School.

Lieutenant j.g. *Charlotte Safford* is stationed at the United States Naval Station, WOQ 113, Newport, Rhode Island.

*Marjorie Lange* is a market research assistant with Kenwood Mills in New York City.

In Chicago, *Ruth Conklin* Toigo is a manuscript editor for the journal of the AMA.

## • '51

**Married:** *Ruth Kantor* to Sumner L. Shir, a Harvard alumnus, on September 7.

*Ellen Bodner* to Gerald Stechler in August. They are living in New Haven, Connecticut, where he is studying for his Ph.D. in clinical psychology and she is a technical assistant in research at Yale.

*Beverly Yager* to William Levy.

*Gloria d'Arienzo* to William M. Crowe Jr.

*Lynn Kang* to Stuart Sammis.

*Sarita Goudswaardt* to Hugh Rodney King, on November 29.

**Other news:** *Helen Abramson* Pava is an assistant in the market research department of *The New Yorker*.

*Marion Fournier* is writing radio scripts for station KLJL in Estherville, Iowa.

*Virginia Kraft* is now an associate editor of *Field and Stream*.

## • '52

**Married:** *Natalie Olson* to Joseph G. Holland, a graduate of the Fordham Business School, on November 15. Her husband is stationed at Fort Eustis, Virginia, and they are living at 112 A Clyde Street in Hampton.

*Arney Angus* to Ensign Robert Pulford, U.S.N.R., an alumnus of the Yale Engineering school, on January 24. They are living in Davisville, Rhode Island, where he is stationed.

*Birgit Thiberg* to John Morris.

*Marjorie Loebel* to Alan Sobel.

**Born:** To Maxwell and *Mary Brown* Cox, who is a technician at the Sloane-Kettering Institute for cancer research at Memorial Center, a daughter, Rachel Schieffen, on July 28.

To Robert and *Alden Calmer* Read a son, Charles Hatch, on November 17.

**Other news:** *Eileen Jones'* address is c/o Girton College, Cambridge, England.

*Bettina Lomont* Winter is an assistant to the children's librarian of the Wilmington, Delaware, Institute Free Library.

*Jackie Hyman* Scherer is teaching social studies and English at the Great Bridge High School in Norfolk, Virginia.

*Patricia Wainwright* is a student at the Speedwriting Institute.

*Constance Boardman* Kann is the office manager for the advertising agency of Magrill and Vanacore in New York City.

*Margaret Bradley* Dwight is working with the Alumnae Fund of the Chapin School.

*Ronnie Myers* is a staff member in the Economic Research Department of CBS.

*Ruth Walker* Gutman is with H. Nielsen and Company in the research department.

*Mitzi Ferol* Perry-Miller is secretary to the program director of the radio and television section of *America's Town Meeting*.

*Lee Budd* is secretary to the Ambassador of the Iranian Delegation to the UN.

*Lillian Holmberg* is teaching second grade at the Riverside Drive School in New York City.

## International Careers

A Barnard round-table on international careers, sponsored by Barnard Alumnae Advisory Vocational Committee and Barnard Placement Office, was recently held to assist the Placement Office in analyzing today's attitudes toward girls graduating with a B.A. degree in international relations, government, or area studies, opportunities for employment, needs for advanced degrees and/or secretarial training and the value of a specialized skill.

Speakers included Jane Weidlund '46 member, Barnard Alumnae Advisory Vocational Committee; Assistant Program Officer, Middle East Area Office, United Nations Technical Assistance Administration, Forrest D. Murden, Jr., Adviser, Economic and Social Affairs, United States Mission to the United Nations, L. Gray Cowan, Assistant Professor of Government, and Assistant Director, School of International Affairs, Columbia University, Marjorie E. Vandill '46, Assistant Political Officer, European Affairs Section, Department of Security Council Affairs, United Nations Secretariat and Dorothy B. Robins, Director, Student and Young Adult Activities, Foreign Policy Association.

An interrogators' panel consisted of Joan Afferica, Barnard '53; major in Russian Studies, William Henderson, Instructor in Government, Barnard College; Staff, Council on Foreign Relations and Ruth Houghton, Director, Barnard Placement Office.



# Calendar of Events . . .

## APRIL

- 10 & 11—Friday and Saturday—8:30 p.m.—**French Club play; Les Sonderling**, a modern French comedy by Robert Merle; tickets may be purchased at the door; Brinckerhoff theatre.
- 13—Monday—**Barnard College Club of New York: 5:30 p.m.—Board of Directors meeting; 6:30 p.m. supper; 7:30 p.m.—annual meeting and program;** guest speaker, Professor Lucyle Hook, Barnard English Department; Barbizon Hotel.
- 14—**Thrift Shop tea;** for the benefit of the College scholarship fund; chairman, Olivia Cauldwell Holt '18; at the home of Mrs. Goodhue Livingston, 720 Park Avenue, New York, N. Y.
- 17—Friday—**Barnard College Club of Brooklyn meeting;** guest speaker, Mrs. Josephine McCarthy, television personality and food expert; Dutch Reformed Church, Flatbush and Church Avenues, Brooklyn.
- 18—Saturday—3:00 p.m.—**Greek Games;** traditional annual contest between Freshmen and Sophomores; tickets, \$1.25; make checks payable to the Greek Games Committee and mail to the Alum-

nae Office, 301 Barnard Hall; Gymnasium. 4:00 p.m. —**Barnard College Club of New York cocktail dance** for the benefit of the Assembly Speakers' Fund; tickets, \$5.00 per couple; make checks payable to the Barnard College Club of New York and mail to the club, Barbizon Hotel, Lexington Avenue and 63 Street; Town Hall Club.

20—Monday—2:00 p.m.—**Barnard College Club of New York duplicate bridge;** Barbizon Hotel.

23—Thursday—8:00 p.m.—**Barnard College Club of Bergen County meeting;** guest speaker, Professor Basil Rauch of the Barnard History Department; Huffman and Boyle Community Room, River Edge, New Jersey.

## MAY

6—Wednesday—7:15 p.m.—**Alumnae Association Nominating Committee meeting;** Alumnae Office.

11—Monday—**Barnard College Club of New York Board of Directors meeting;** Barbizon Hotel.

12—Tuesday—2:30 p.m.—**Alumnae Association Board of Directors meeting.**

## . . . Of Special Interest

**T**HE NATIONAL Broadcasting Company will collaborate with Barnard for the third year to present the annual Summer Institute of Radio and Television from June 29 to August 7, according to an announcement by President Millicent C. McIntosh.

*Directing, Writing, and Producing for Educational Television* and *Films for Television*, two new courses, are among the six professional courses taught in the NBC studios with NBC staff members as instructors.

The Institute provides professional training for men and women preparing to enter commercial or educational radio and television, gives additional training for young employees seeking advancement in the industry, and acquaints teachers and other professional people with the special tools of radio and television.

"The emphasis on educational television programs is opening a broad educational field," Mrs. McIntosh said. "Schools, colleges and other cultural agencies are calling for personnel trained in both radio

and television to supervise work through these media. Radio and TV sets are being installed in many schools for use in instruction. Teachers trained in the requirements of broadcasting and telecasting will find increased opportunity in these expanding fields," she added.

The new educational television course will be taught by Robert Wald, associate producer of *American Inventory*. He will emphasize methods of directing, writing and producing programs of sound content at reasonable budgets for educational programming.

The *Films for Television* course will be taught by William C. Hodapp, executive director of Teleprograms, Inc., producer of *American Inventory*, who is a writer and director of radio and television network shows. The actual making of a film subject by class members will be included in the course. Frequent seminars will cover film budgets for TV, film integration in live TV and allied matters.

The *Introduction to Radio and Television* course will be taught by Michael Dann, manager of plan-

ning for the NBC radio and television networks. Ross Donaldson, NBC's supervisor of literary rights and story, will teach the writing course. Patrick J. Kelly, supervisor of announcers at NBC since 1930, will instruct the announcing course. *Television Production and Staging Operations* will be taught by Robert L. Garthwaite, senior TV production coordinator of NBC. He supervised the 1952 political conventions, election and presidential inauguration. Students may select any four of the six courses.

The Institute is open to both men and women college graduates as well as non-degree holders who have had some paid experience in radio and television.

Application for admission should be made before June 1 on forms which may be secured from Miss Norma Preston, Room 401, Barnard Hall, Barnard College, New York 27, N. Y. Enrollment will be limited to 50 students. Candidates are asked to submit with their applications a 200-word letter giving reasons why they wish to enroll. The fee for the entire course is \$150, including laboratory fees.



Athena rules Barnard Greek Games of 1953





